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Approved For Release 2003/01/10 : DIA-RDP96-00788R000900200001-1
ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA
REVIEW ON: 30 Jun 99
EXTENDED BY: Director, DIA
REASON: 2-301-C (3) (6)

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION LXIX

1. (S) This report provides documentation of a remote viewing session conducted for training purposes to enhance a remote viewer's demonstrated ability.
2. (S) The remote viewer's impressions during this session correlated very well with the target area. This was the viewer's first attempt to identify areas using only geographic coordinates as a focus tool. The viewer became quite agitated during the session. He became scared when he realized that he was on the edge of a high precipice looking down. The viewer relaxed somewhat after the interviewer made some light comments about some ducks outside making a lot of noise. The viewer also stated that he felt very cold during this session. A telephonic interview with Crater Lake residence indicated that there was snow on the ground on the peaks around the lake and the average daily temperature for this time of the year at the lake is 50 to 60 degrees farenheit.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site. At TAB B are descriptions and map of the target area.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION LXIX

TIME

#7.5: This will be a remote viewing session (edited for security).

PAUSE

#14: We're going to do grid coordinates today and although I have selected these targets I do not know what's in the envelope marked number 15. (Not audible). Its a double sealed envelope and when I open the outer seal there's an inner envelope and the only thing on the inner envelope is number 15 and also the coordinate. I have no idea where they are. The important thing to remember is that don't try to get the coordinates or anything because it doesn't matter. We could break it down into any type of primary code or whatever or even say, tell me what the envelope contains. Somehow your mind will grasp the coordinates and should locate you there and as you begin, as in all of our remote viewing, tell me what you see. And once we go through that exercise then we'll open up the inner sealed envelope and our area should be . . we should be able to identify it. Do you feel comfortable with that?

#29: Um hm.

#14: Do you want any time to relax and . .

#29: I'll tell you. Go ahead and open the envelope but don't tell me the coordinates yet.

#14: Okay. And again I reiterate. I don't . . I have no idea where this is located. Everything is random.

PAUSE

I'll turn the tape off here until you're ready to . . .

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#29: Don't turn the tape off.

#14: Okay.

#29: That's not authorized because that would imply
. . .

#14: Okay, that would imply some collusion or some-
thing. Okay. I agree with that. That's good.

PAUSE

When you're ready to start (not audible).

PAUSE

#29: Let it rip.

PAUSE

#14: Okay. I'm going to read you some numbers in
degrees, minutes and seconds. Don't worry about
what they mean. Listen to them and let your
subconscious mind worry about where it is and
what it is and tell me your impressions as they
come. If you want me to . . . Oh, you want me
to shut up, huh?

#29: I just want you to give me the numbers.

#14: 42 degrees, 56 minutes, 30 seconds north.
122 degrees, 10 minutes, 20 seconds west.

PAUSE

#29: Can I see the sheet? I'm having trouble holding
it.

#14: Okay.

PAUSE

+11 #29: The first sensation I got when #14 was reading
the numbers . . and I don't know whether this is
valid, but I haven't played this game before, of
cold. . . of being cold.

PAUSE

How in the heck (not audible) Ha ha ha.

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#14: Well, these could be some weird things, so just go ahead and just tell me anything that comes into your mind.

PAUSE

+13 #29: I'm cold. I don't know . . . (not audible). This is different. I don't know what direction I'm looking. I kept. . ah. . . I don't know how to describe this but all of a sudden I'm very scared. I don't. . . I'm not afraid of very many things. Not sure whether it is because I'm way up in the air looking down. I don't know what there is to be afraid of down there.

That's the next nearest thing to a nightmare I've ever seen.

PAUSE

+14 I'm getting paranoid! I'm almost tempted to to . . to stop this game because I'm just, I'm just getting really scared.

#14: You are free to stop any time you want. You know we have absolutely no time constraints on this.

#29: All right. But. . .

PAUSE

Leave the tape running and just be quiet until I get myself calmed down.

#14: Okay. I just want to say one thing.

#29: Just, please #14, please, I'm sorry, I've got to get myself back into control here.

#14: Its up to you.

PAUSE

+15 #29: I get points. I get very sharp double image points. That's what's spooking me. They're very. . . If I draw it on top of this pen, its going to go right through, so let's get that out of the way.

(DRAWING)

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#29: Like teeth. Much denser! Much more dense than any of these images, than any of the rest of these. The rest of these images have been friendly and. . . you know, there's been a good feeling about. . . in doing those things.

PAUSE

Damn! I don't know if I've gotten rid of that one.

PAUSE

+18 I'm trying to find a secure space from which to look down. That doesn't make any sense, but it does to me.

PAUSE

Humph! My heart rate is way up. Very interesting phenomena, and I'm not sure I like it. Ha ha.

#14: Ha ha. Well, its your show, you can call it quits any time you want.

#29: Okay.

#14: I want you to know that.

PAUSE

#29: Hmm.

PAUSE

+19 #29: Okay. Two I would describe as a "T" shaped road intersection seen from afar (DRAWING). But that, I could be on plane with that.

PAUSE

I don't know; if you like paranoid shapes, this is the way to get them.

PAUSE

I don't have any understanding of what that shape is. I don't understand what plane its in. I think its in the horizontal plane.

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#29: I'm not sure what significance the arrow is.
#14: Well, don't worry about it. Don't try to figure it out. Go ahead and create the images that you see.

PAUSE

#14: I don't believe it either.

PAUSE

#14: I'm referring to a duck that's outside (not audible).
+23 #29: Then, what the hell, that's a damn duck. . .
#14: Sitting outside the window.
#29: And talking.

PAUSE

#29: Well, we did it again. Until you moved, I wasn't aware of the sound. When you moved, I thought you were creating the sound over by the duck pond. Trying to get back to the - I think all of this nonsense should be deleted from the tape - I can't see reporting that on ducks. Ha ha ha.

Let me get back to my assigned task or #6.5's going to be mad.

(Ducks - outside - quacking.)

Those ducks, how in the hell is she going to put that on the tape?

#14: Quack, Quack, Quack, Quack, Quack.
#29: Well, she's got to now since. . .
#14: Ha ha ha. Okay.

PAUSE

+24 #29: That one was rendered with that comment and I just have an overhang in my mind. So I just drew it to get rid of it. Just for instance, its described as a large. . Its numbered "X" and its described as a large oval rather regular in shape. Light in color.

PAUSE

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+26

#29: Whatever I'm up to (DRAWING). Five is a large structure with a diagonal pole. Could be something like a factory with a smokestack. That size. Order of magnitude relationship. But I have no real feeling for what the thing is. I have no idea how big a minute is. I have no idea how big a target is. So I have no idea how big the things that I'm drawing are.

ADL

PAUSE

#14: (Not audible).

#29: Um hm.

PAUSE

That's not right.

PAUSE

+27

Points again. But not as paranoid as the first set.

PAUSE

They're going to get tired of this.

#14: Well, like I said, one or more times (not audible).

#29: No. I said they are because they're the same.

#14: Well, if you keep getting the same, go ahead and . . .

#29: (Not audible).

#14: Well, as you know, whenever you're tired of it then its time to quit.

#29: I stopped being quite so paranoid.

#14: Good.

#29: Which is nice. I do not like (not audible) Excuse me, typist. (Not audible).

#14: (Not audible).

PAUSE

#29: I seem to be going back over those same perceptions.

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PAUSE

+32 #29: Everything I'm drawing has a point to it.

PAUSE

Okay, whatever this one is you can make either a marker, a monument, or a steeple out of it.

PAUSE

That was Number 9.

+33

I'm going to label that analytical. At this point, I may be trying to make something out of the point. I have the feeling that I'm up in the air and I don't like it! I have the feeling that I'm, you know, doing my own balloon routine over these things. Ordinarily, I'm not afraid of height. But I seem to have really been bothered by this and I need to find a way around. I'm still cold!!

PAUSE

+34

The next time I do this I want to wear a winter jacket. I don't know where the area is, but it feels quite cold there. It feels as if . . . Well, this is the middle of summer, in the northern hemisphere and that's ridiculous, but it feels like there's, you know, I want to say snow.

#14: Well then, say it.

#29: Boy, I had to choke that one out of myself.

#14: Ha ha ha.

#29: I quit. Is there any questions that you wish to shove at me?

#14: Not really. Because I cannot . . . don't know what's there.

#29: No. I know that.

#14: So, I have no questions to ask. Do you want to open up the envelope and see where we've been.

#29: No. Not yet.

#14: Not yet. When would you like to do it?

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#29: I want to go back over these things and see if I can make any more sense out of them.

#14: Okay.

#29: Number 7 is a bar that I saw down close to me and under as if it is south of the target area. As if its. . . (Woman yelling in hall.) . . . Now, that's the first time sound has bothered me.

#14: Yeah.

#29: Okay, #7.5 used a term which he said just try and draw a map. Well, this was a map that I was working over. I got an awful lot of points sticking up at me. I . . .

#14: The heck with this map thing. We're going to the location.

#29: It might be, you know, the points of trees sticking up or it might be mountains.

#14: Um hm.

#29: If its mountains in the scale order of magnitude of seven, would be something on the order of . . . a road, main highway. It would be . . all right. . . I don't know what in the world number I'm up to. All right. call this 10. If the target is there, then south and west a quarter of a mile is something like a main thoroughfare.

#14: South and west about a quarter of a mile. Is that what you said?

#29: Yeah. And I've just drawn two arrows on there.

PAUSE

I don't know. That's . . That's really the only perception I have of the thing. It does look friendlier. I have no sense of scale in this. I just suppose its a matter of figuring it out.

#14: Well, that would be the analysts job.

#29: Yes and no.

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#14: Working directly with the viewer.

#29: (Not audible).

PAUSE

#29: Okay.

#14: Are you ready?

#29: Yeah.

#14: Pencil (not audible).

#29: You should have found an easy open envelope.

#14: Crater Lake.

#29: Where in the hell is Crater Lake?

PAUSE

#14: Crater Lake. Somewhere in the State of Washington.

#29: (Not audible). Well, here it is. Well, hello there.

#14: Well, I . . .

#29: DAMN IT!!!!!!

The damn it is because that oval that I drew at, what in the world ever number it was. . . .

#14: View from overhead.

#29: Is you know, I was tempted to say, its a lake, you know, it was just - its a nice oval. . . .

#14: Its there. Its there.

#29: And I just didn't want to say its wet, its a lake. Because that's analytical. I didn't want to play that. And it appears that there's a lot of . . . Humph!

PAUSE

42 - Have we got a picture of this?

#14: Why don't we call an end to the session and discuss it.

#29: Okay.

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#14: Well, we could discuss it here, but . . .

#29: Okay. I don't give a riff. But there is a point that I wish to. . . If Crater Lake is the lake that a friend of mine went to. . . God, well he's been dead about five years so its got to be . . 10 or 12 years ago, the point of the target is an island called Wizard Island that rises just like a cone just out of the middle of the lake.

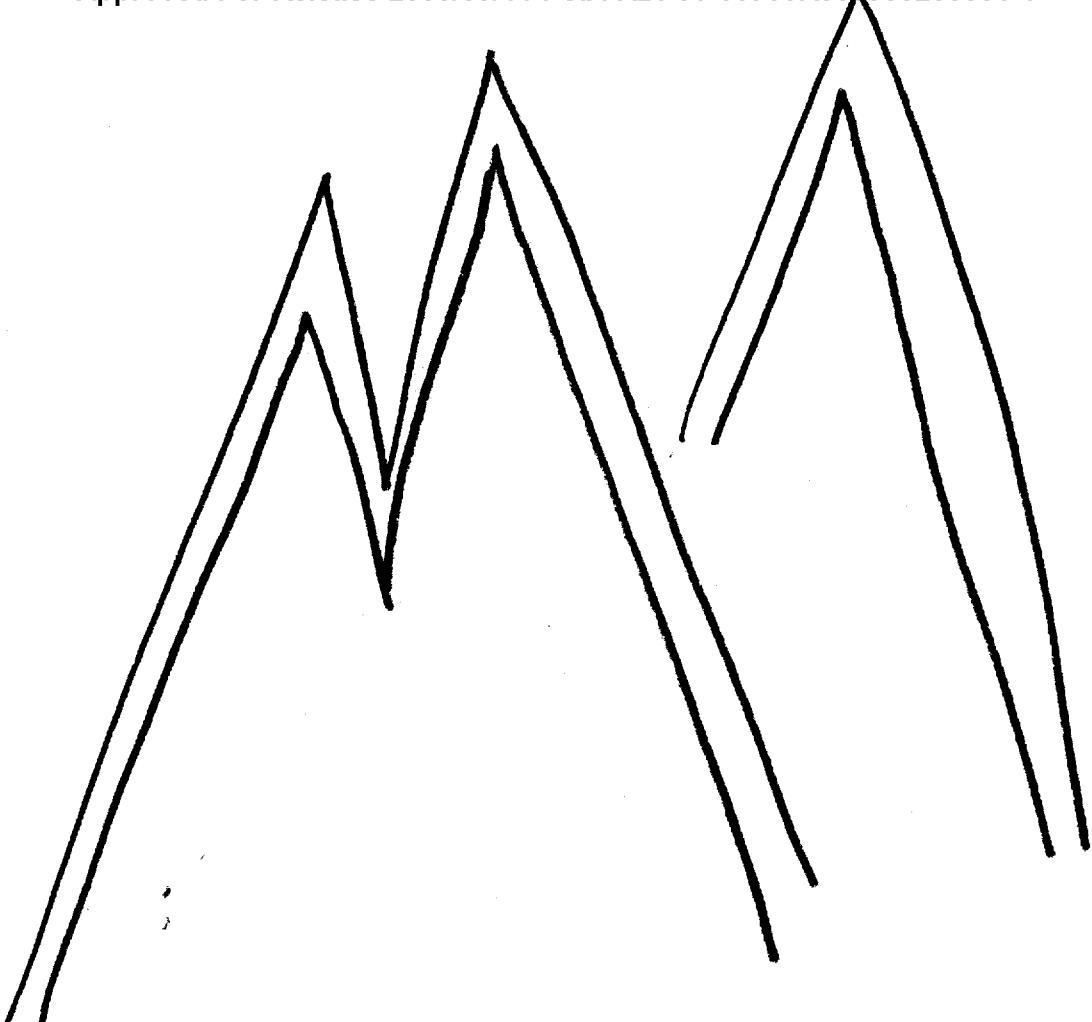
#14: I have. . I have no idea what the Wizard Island looks like. But it may very well be.

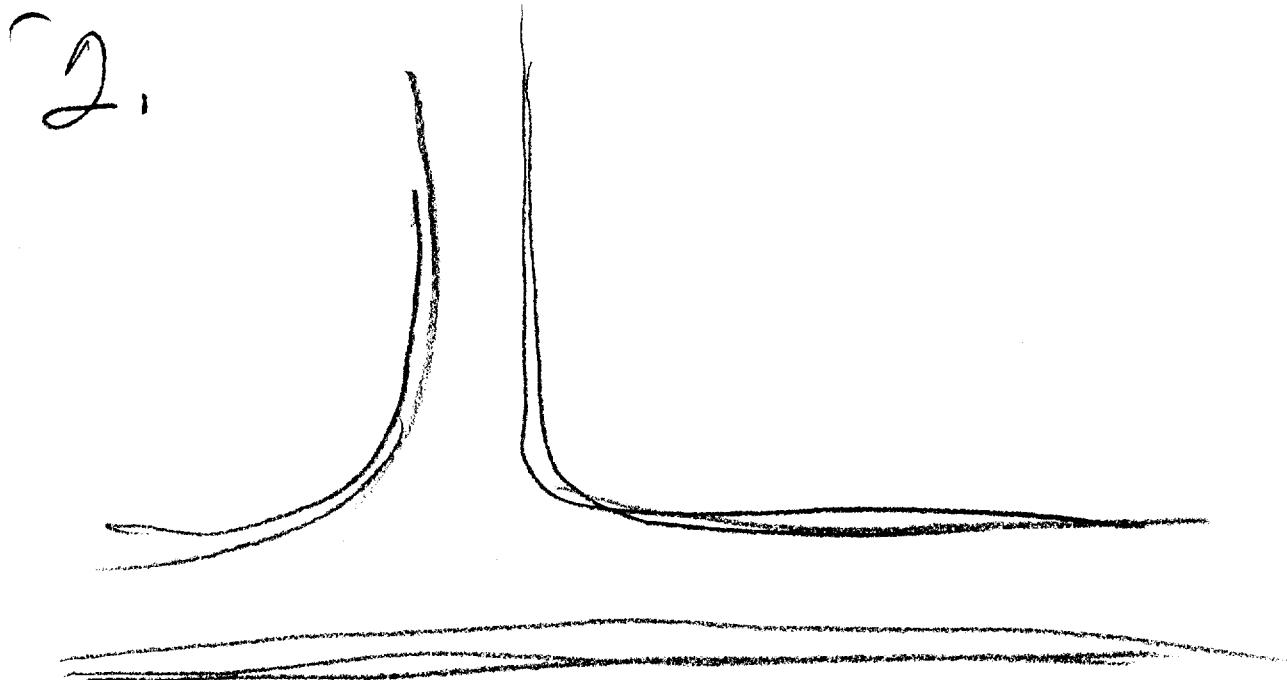
#29: I say thank you and we can research it.

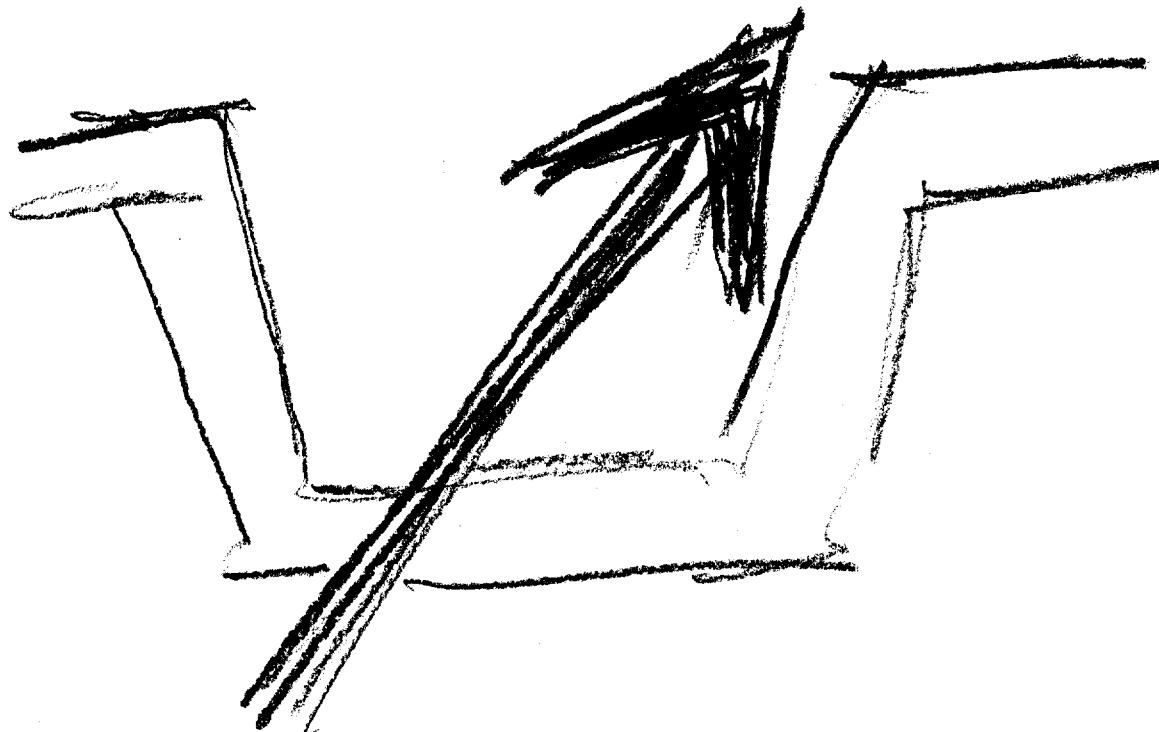
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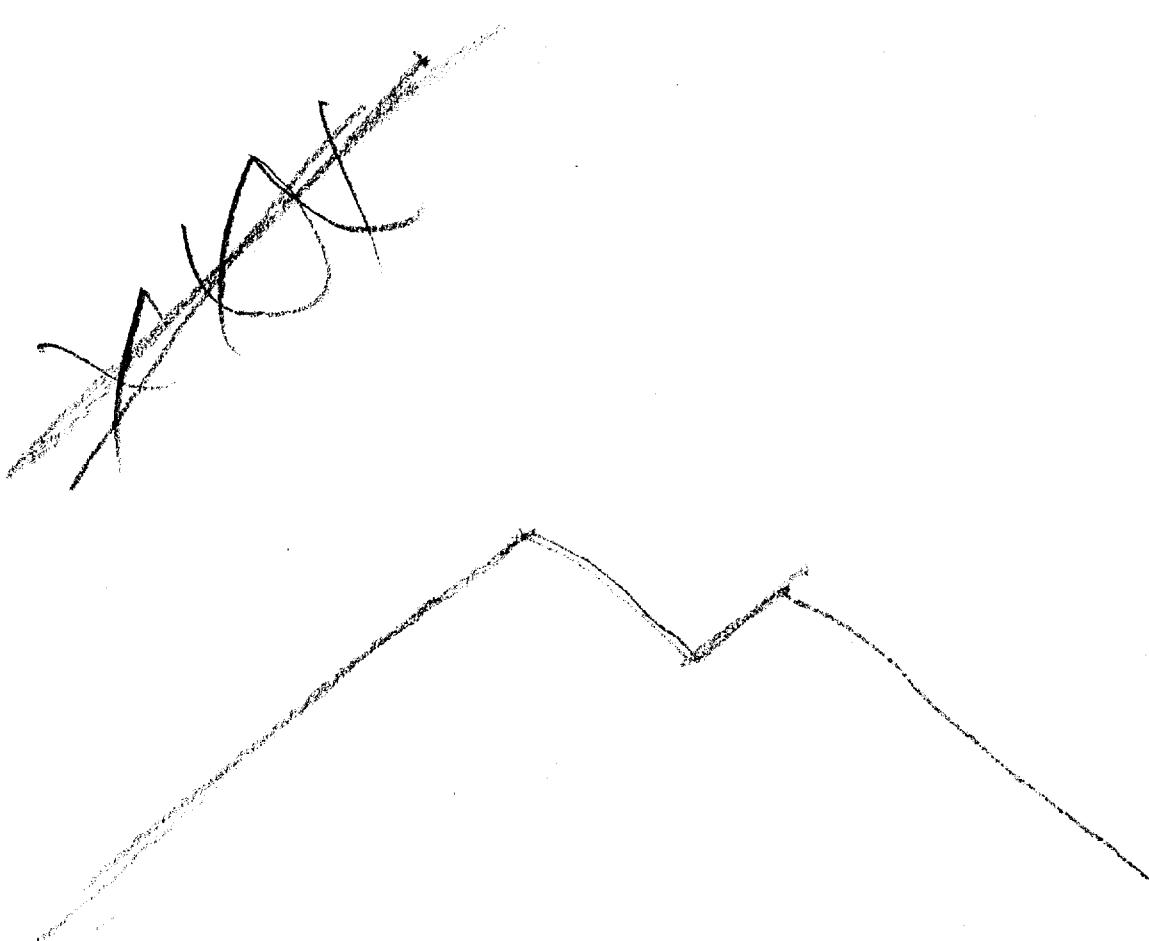
TAB A







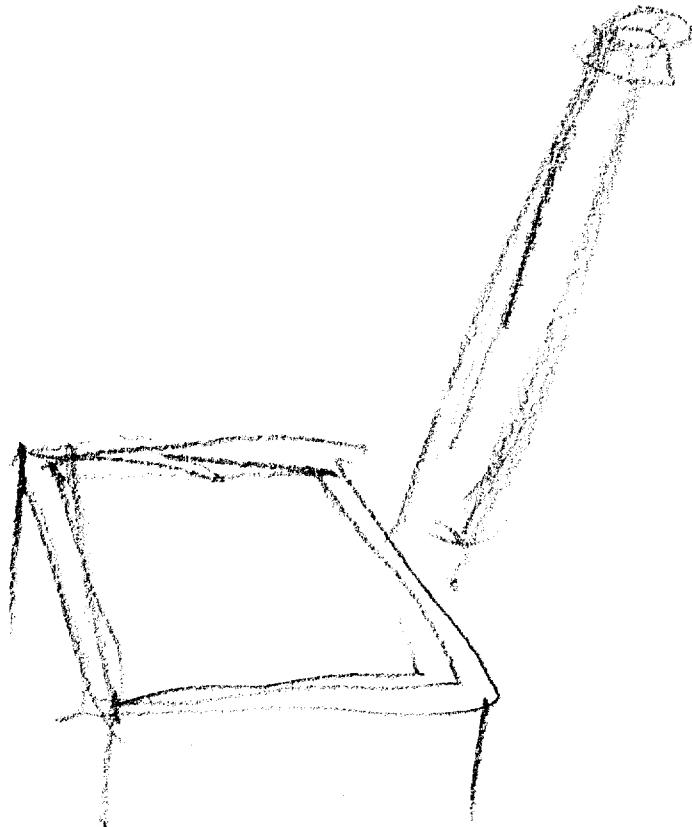
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A
C

[REDACTED]

C

C

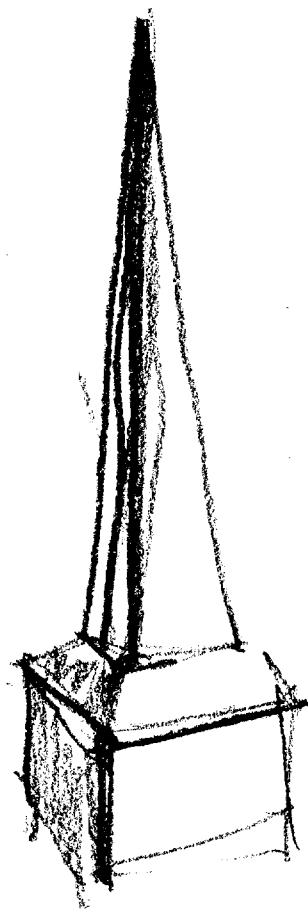
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A



10

11

Figure 1 consists of two line graphs. The top graph shows a linear relationship between the number of nodes (N) on the x-axis and the number of edges (E) on the y-axis. The bottom graph shows a non-linear relationship, likely a quadratic or higher power function, where the slope of the curve decreases as N increases.

TAB B



CRATER LAKE (VOLCANIC CRATER)

15

Benchmark 8156 located on the rim of Crater Lake looking out over Wizard Island. The benchmark is 2000 feet above water of lake.

$42^{\circ} 56' 30" N - 122^{\circ} 10' 20" W$

Referral Review by

NIMA/DOD

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CRATER LAKE NATIONAL PARK

in SW Oregon, in the Cascade Range, about 52 miles NNW of Klamath Falls, an area of 160,290 acres. The chief feature of the park is the lake in the crater of the extinct volcano, Mount Mazama. After the destruction of Mount Mazama in a violent eruption, volcanic activity in the crater created Wizard Island, a volcanic cinder cone. The lake, about 6 miles wide and 1996 feet deep, is the second deepest lake in North America. The deep blue waters are surrounded by multicolored lava walls, forested scenic slopes and several peaks rising 9000 feet. The park, which was established in 1902, is open all year and is a winter sports area.